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Apr. 18 '23

JAPANESE COLOR PRINTS JAPANESE NETSUKE

THE PROPERTY OF

Mr. BERNARD WELBY, OF LONDON, ENGLAND

Mr. ARTHUR L. ERLANGER, OF NEW YORK CITY

AND ACQUIRED BY OR FOR A NOTED PHILADELPHIA COLLECTOR

TO BE SOLD AT UNRESTRICTED PUBLIC SALE

ON WEDNESDAY, APRIL 18TH, 1923

UNDER THE MANAGEMENT OF THE

AMERICAN ART ASSOCIATION

AT THE AMERICAN ART GALLERIES

ENTRANCE, 30 EAST 57TH STREET, NEW YORK CITY



SUZUKI HARUNOBU

[No. 2]

ILLUSTRATED CATALOGUE OF
JAPANESE COLOR PRINTS
WITH AN ADDENDA OF
JAPANESE NETSUKE

THE PROPERTY OF
Mr. BERNARD WELBY, OF LONDON, ENGLAND
Mr. ARTHUR L. ERLANGER, OF NEW YORK CITY
AND ACQUIRED BY OR FOR A NOTED PHILADELPHIA COLLECTOR

ON FREE PUBLIC EXHIBITION
FROM THURSDAY, APRIL 12TH, 1923
AT THE AMERICAN ART GALLERIES
ENTRANCE 30 EAST 57TH STREET, NEW YORK CITY
AND
TO BE SOLD WITHOUT RESERVE OR RESTRICTION
BY ORDER OF THE OWNERS
ON THE EVENING OF WEDNESDAY, APRIL 18TH, 1923
AT 8:15 O'CLOCK

CATALOGUE BY
FREDERICK W. GOOKIN

THE SALE TO BE CONDUCTED BY
Mr. THOMAS E. KIRBY AND HIS ASSISTANTS, OF
THE AMERICAN ART ASSOCIATION, MANAGERS
THE MADISON AVENUE BLOCK 56TH TO 57TH STREETS




THE AMERICAN ART ASSOCIATION
DESIGNS ITS CATALOGUES AND DIRECTS
ALL DETAILS OF ILLUSTRATION
TEXT AND TYPOGRAPHY

FOREWORD

A MAJORITY of the prints included in this sale are well-known favorites by Hokusai and Hiroshige. As they are so well-known, they require neither illustration nor extended comment, but attention may be called to the choice impressions that are noted in the catalogue descriptions.

Other noteworthy prints are the Harunobu (Lot No. 2), the typical Shiba Kokan forgery (Lot No. 4) which is not only of interest as such, but is attractive enough to stand on its own merit apart from any question as to whether it was drawn by Kokan or by Harunobu. Then there are the Kiyonaga (Lot No. 5), the exceptionally fine diptych by Goky. (Lot No. 19), and several important prints by Utamaro, among which Lot No. 12, the set of twelve depicting "Woman's Work in the Silk Industry," Lot No. 26, "Geisha and Attendant," and Lot No. 28, the much admired half-length portrait of Naniwa-ya O Kita, may be specially mentioned. The "Kenjo Reppu-den" set of twenty-five prints by Kuniyoshi, all in fine condition should be of interest to collectors of that artist's works. Among the prints by Hiroshige, Lots Nos. 139 and 204 are worthy of particular notice. So also are the twenty-six prints from the "Korin Gwafu" (Lots 228-253), the superb modern colour prints by Charles W. Bartlett (Lots 254 and 255), and the original drawings by Japanese artists, more especially those by or attributed to Hokusai.

FREDERICK W. GOOKIN



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STATEMENT OF OWNERSHIP

A Collection of Japanese Color Prints consigned by MR. BERNARD WELBY of London, England, sold by his order, is herein catalogued under items Numbers,—1, 2, 4, 5, 11, 12, 16, 19, 27, 28, 29, 33, 37, 65, 87, 88, 89, 97, 107, 139, 176, 197, 198, 199, 204, 218 and 256 to 269 inclusive.

A Collection of Japanese Color Prints consigned by MR. ARTHUR L. ERLANGER, of New York City, sold by his order, is herein catalogued under items, Numbers,—3, 6, 7, 8, 9, 10, 13, 14, 15, 17, 18, 20, 21, 22, 23, 24, 25, 26, 30, 31, 32, 34, 35, 36, 66, 67, 68, 73, 83, 84, 85, 86, 90, 91, 92, 93, 94, 95, 96, 98, 99, 100, 101, 102, 103, 104, 105, 106, 108 to 138 inclusive, 171, 172, 173, 174, 175, 193, 194, 195, 196, 200, 201, 202, 203, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 219, 220, 221, 222, 223, 224, 225, 226, 227, 254, 255, 270, 271, 272, 273 and 274.

A Collection of Japanese Color Prints acquired by, or for a NOTED PHILADELPHIA COLLECTOR is herein catalogued under items, Numbers,—38 to 64 inclusive, 69, 70, 71, 72, 74, 75, 76, 77, 78, 79, 80, 81, 82, 140 to 170 inclusive, 177 to 192 inclusive and 228 to 253 inclusive.

A Collection of Japanese Netsuke consigned by MR. ARTHUR L. ERLANGER, of New York City, sold by his order, is herein catalogued as an ADDENDA under Numbers,—1 to 17 inclusive.

Conditions of Sale

1. Rejection of Bids. Any bid which is not commensurate with the value of the article offered or which is merely a nominal or fractional advance may be rejected by the auctioneer if in his judgment such bid would be likely to affect the sale injuriously.

2. The Buyer. The highest bidder shall be the buyer, and if any dispute arises between two or more bidders, the auctioneer shall either decide the same or put up for resale the lot so in dispute.

3. Identification and Part Payment by Buyer. The name of the buyer of each lot shall be given immediately on the sale thereof and, when so required, each buyer shall sign a card giving the lot number, amount for which sold, and his or her name and address.

Payment at the actual time of the sale shall be made of all or such part of the purchase prices as may be required.

If the two foregoing conditions are not complied with, the lot or lots so purchased may at the option of the auctioneer be put up again and resold.

4. Risk After Purchase. Title passes upon the fall of the auctioneer's hammer and thereafter neither the consignor nor the Association is responsible for the loss or any damage to any article occasioned by theft, fire, breakage or any cause.

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Deliveries will be made at the place of sale or at the storage warehouse to which purchases may have been removed.

Deliveries at the American Art Galleries will be made only between the hours of nine a. m. and one p. m. on sales' days and on other days—except holidays, when no deliveries will be made—between the hours of nine a. m. and five p. m.

Deliveries at places of sale other than the American Art Galleries will be made only during the forenoon following the day of sale unless by special notice or arrangement to the contrary.

Deliveries at the Storage warehouse to which goods may have been sent will be made on any day other than holidays between the hours of nine and five.

Deliveries of any purchases of small articles likely to be lost or mislaid may be made at the discretion of the auctioneer during the session of the sale at which they were sold.

6. Storage in Default of Prompt Payment and Calling for Goods. Articles not paid for in full and either not called for by the purchaser or delivered upon his or her order by noon of the day following that of the sale will be turned over by the Association to some carter to be carried to and stored in some warehouse until the time of the delivery therefrom to the purchaser, and the cost of such cartage and storage will be charged against the purchaser and the risk of loss or damage occasioned by such removal or storage will be upon the purchaser.

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8. Guaranty. The Association exercises great care to catalogue every lot correctly and endeavours therein and also at the actual time of sale to point out any error, defect or imperfection, but guaranty is not made either by the owner or the Association of the correctness of the description, genuineness, authenticity or condition of any lot and no sale will be set aside on account of any incorrectness, error of cataloguing or imperfection not noted or pointed out. Every lot is sold "as is" and without recourse.

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Orders for execution by the Association should be written and given with such plainness as to leave no room for misunderstanding. Not only should the lot number be given, but also the title, and bids should be stated to be so much for the lot, and when the lot consists of one or more volumes of books or objects of art, the bid per volume or piece should be also stated. If the one transmitting the order is unknown to the Association, a deposit should be sent or reference submitted. Shipping directions should also be given.

Priced copies of the catalogue of any sale or any session thereof will be furnished by the Association at charges commensurate with the duties involved in copying the necessary information from the records of the Association.

AMERICAN ART ASSOCIATION

American Art Galleries

The Madison Avenue Block

Entrance, 30 East 57th Street

New York City

SALE OF JAPANESE COLOR PRINTS

WEDNESDAY EVENING, APRIL 18, 1923

AT THE AMERICAN ART GALLERIES

BEGINNING AT 8:15 O'CLOCK

5. 1 **Okumura Toshinobu.** Fujimura Handayu as a keisei who stands, holding an open fan above her head as she turns to look down toward the right. The attribution to Toshinobu is tentative. The print, which is an urushi-e of about 1730, has been cleaned and both the artist's signature and the publisher's mark have been mechanically erased.

40. 2 **Suzuki Harunobu.** An analogue of the Ichimonji-ya incident from Chūshingura. A girl seated on a kotatsu in a parlor in winter, reads a letter, and a youth who lies on the floor under the futon that covers the fire-box, also reads the letter as it drops down within his reach. In earlier states of this print the letter is a dai-sho calendar for 1765. In this impression the color of the girl's kimono is a deep orange. Not signed.

Good, though late impression of one of Harunobu's notable prints, See Frontispiece.

5. 3. **Suuki Harunobu.** An oiran seated by the misé of a seiro, waiting for her lover who is shown entering the house on the floor below. Signed, Harunobu gwa. **Isoda Koryūsai.** Boy playing a tsuzumi; one of the Gonin Bayashi, or Imperial Orchestra of five musicians. Signed, Koryūsai gwa. (2)

30. 4 **Shiba Kokan.** A tall young woman, who has pushed aside the shoji of a house on the bank of a river, stands, looking at a flock of geese flying down. This charming print, which is signed "Harunobu gwa" is a typical Kokan forgery, and as such should be of interest to students and collectors. The drawing of the figure, the landscape, and the building shows marked difference from the style of Harunobu, and the signature also is unlike his writing.

- 22.50 5 **Torii Kiyonaga.** Fair visitors at Mimeguri Yashiro. Four young women passing under one of the torii and over a little stone bridge. In the background many pedestrians are shown upon the Sumida River embankment. Signed, Kiyonaga gwa.
5. 6 **Torii Kiyonaga.** Kara Ko, i.e., Chinese boys, playing Japanese games. No. 9 of the Yodo (children) series. Signed, Kiyonaga gwa.
5. 7 **Torii Kiyonaga.** Sakata Kintarō and his servant at Seven-ri Beach opposite Enoshima. One sheet of a triptych. Signed, Kiyonaga gwa.
5. 8 **Katsukawa Shunchō.** (a) The Hour of the Goat. Three women in a parlor; one holds a kotatsu, and another places a bottle of saké upon the kami-dan. Series; Ukiyo Jū-ni shi, i.e., "The Twelve Zodiac Signs." Signed, Shunchō gwa. (b) Scene at the Yanagi-ya tooth-powder and cosmetic shop at Asakusa; O Fuji conversing with a young man who stands beside her. Pillar print. Not signed. (2)
5. 9 **Katsukawa Shunshō.** Arashi Sangorō II as a samurai who stands looking at chrysanthemums floating by in a winding stream. Signed, Shunshō gwa.
5. 10 **Katsukawa Shunshō.** Three actor portraits from the book entitled Ehon Butai Ogi, i.e., "Picture Book of Stage Fans." (a) Nakamura Sukegorō II. (b) Sakata Kunichachi. (c) Sakata Tojūrō. Signed with seal only. (3)
- 12.50 11 **Katsukawa Shunshō.** Iwai Hanshirō IV as Nureginu the kojorō kitsune (fox) in the shosa "Yuki no Obana Yoru no Tokotowa" at the Morita theatre, at Kaomise, December 11, 1776. Signed, Katsushunshō gwa.
- 7.50 12 **Katsukawa Shunshō.** Twenty-four small prints of the well-known series of illustrations of the Isé Monogatari, mounted in an album, with descriptive text for each written in German. Bound in half-vellum.
15. 13 **Takahashi Kikei.** Four actor portraits from Zoku Ehon Butai Ogi (1778), a supplement to the famous book of "Stage Fans" illustrated by Shunshō and Bunchō. (a) Kasaya Matakurō. (b) Yamashita Yaozō. (c) Arashi Tojūrō. (d) Mimasu Yoso-undo. (4)

14 **Katsukawa Shunjō.** Scene from a drama. Sawamura Sōjūrō III kneeling on one knee and holding a drawn sword; Nakamura Nakazō I standing behind him holding a yellow umbrella. Signed, Shunjō gwa.

15 **Katsukawa Shunyei.** Ichikawa Danjūrō V as Kudo Suketsune, probably in Edokko Soga at Ichimura-za in February, 1792. Signed, Shunyei gwa.

16 **Hosoda Eishi.** Waka Murasaki, i.e., Little Violet, the name of a ward of Prince Genji. Two women and the child are shown in the grounds of his mansion. Middle sheet of one of the Fūryū Yatsushi Genji triptychs. Signed, Eishi.

17 **Hosoda Eishi.** Three court-lady poets of the Fujiwara period in their ceremonial robes. From an album of pictures and odes. Not signed. (2)

18 **Chōkōsai Eisho.** An oiran holding a letter. Series; Customs of the Twelve months. This for the fifth month. Signed, Eisho gwa.

19 **Gokyō.** The oiran Miseyama of Chōji-ya (r.) and Wakana of Matsuba-ya (l.) with attendants viewing cherry trees in bloom. Diptych; part of a larger composition. Signed, Eishi monjin (pupil of Eishi), Gokyō gwa.

Only a few prints by Gokyo are known. This is the finest one that the writer of this catalogue has ever seen. In beautiful condition.

20 **Kitao Shigemasa.** (a) A boy shakkyo dancer holding a shishi mask and a botan branch. (b) Hotei watching a group of small boys at play. Not signed. (2)

21 **Kubo Shunman and associated artists.** Three prints from a volume of pictures and poems. (a) A court lady of the olden time and two girl attendants. (b) Four women and a small boy laughing at the antics of two manzai: the latter figures drawn by **Kōshō**. (c) Benten watching a game of go played by Fukurokujū and Jūrōjin. The figure of Benten by **Shunman**, that of Fukurokujū by **Tsutumi Torin**, and that of Jūrōjin by **Kōshō**. (3)

- 17.50 22 **Kitagawa Utamaro.** "The Sociable Type." Head and bust portrait of a young woman drying her neck with a towel. Series; Ten Types of Women's Physiognomies. Signed, Utamaro fude.
- 12.50 23 **Utamaro.** Evening Cooling. An oiran seated on a bench on a moon-light evening, holding a pipe and conversing with her kamuro. Signed, Utamaro fude.
6. 24 **Utamaro.** (a) "Kinoue Ne. Daikoku-ten Go-shin-pitsu Kaki Hajime," i.e., Rat year (Bunkwa I) Daikoku's "first painting" on New Year's day (February 11, 1804). Signed, Utamaro fude. (b) Double page illustration from the Yoshiwara Annual. Women examining a new bed covering on New Year's day. (c) Introducing a new geisha into the district. From the same book. (3)
- 12.50 25 **Utamaro.** (a) Two Yoshiwara beauties; wistaria in bloom overhead. Signed, Utamaro fude. (b) Workman polishing a mirror; a court lady watching him and calling to a little maid who brings another mirror to be polished. From a book of pictures and odes. (2)
15. 26 **Utamaro.** A geisha attended by a young man bearing her luggage. She is in summer attire and wears a wide straw hat. Signed, Utamaro fude.
180. 27. **Utamaro.** JOSHOKU KAIBO TEWAZA GUSA. "Women's Work in the Silk Industry." Complete set of twelve prints so designed that while each is complete in itself, they form a single composition when joined together. First edition, the clouds at the top printed in yellow. Each print signed Utamaro fude. Complete sets in good condition are very rare. Mounted in an album.
- (I) Brushing the silkworm eggs into the hatching trays from the paper cards upon which they were deposited.
- (II) Gathering mulberry leaves.
- (III) Chopping the leaves into fodder, to be given to the young caterpillars five times a day.
- (IV) Arranging the caterpillars so they will lie separate from each other during the resting or sleeping period, during which the trays are placed on shelves and kept at an even temperature.

[Continued



UTAMARO
TEA-HOUSE WAITRESS
[No. 28]

- (V) Feeding whole mulberry leaves to the full-grown caterpillars.
- (VI) Examining the newly spun cocoons.
- (VII) Guiding the moths with a thread while they lay their eggs on the cards.
- (VIII) Mother and child watching the moths fly away after their eggs have been deposited.
- (IX) Boiling the cocoons and reeling off the silk.
- (X) Moulding and drying the coarse outer winding of the cocoons made into mawata, i. e., floss silk.
- (XI) Winding the silk upon bobbins.
- (XII) Weaving the silk.

28 **Utamaro.** Naniwa-ya O Kita. The famous half-length portrait of the popular tea-house waitress, shown carrying a bowl of tea on a black lacquer tray. Mica ground. Signed, Utamaro fude.

A much admired print. See illustration.

29 **Utamaro.** Monozuki, i.e., "One who likes everything." Large head and bust portrait of a woman holding a baby boy. Series: Tōsei Kōbutsu Hakkei, i.e., "Eight Up-to-date Favorite Things." Signed, Utamaro fude.

30 **Utamaro.** (a) A Monkey Showman giving an entertainment in a large mansion. From an album of pictures and odes. (b) Natsu and Shichi, two geisha performers in a Niwaka in the streets of the Yoshiwara. (2)

31 **Utamaro.** Utahama of Kadotama-ya. Portrait of the oiran listening to another woman who holds a letter in her hand. Series: Keisei Geisha Shina Sadame. Signed, Utamaro fude.

32 **Utamaro.** "The Style of the High-class Woman." Large head portrait of a woman in summer attire. Series: Tōsei Fūzoku Tsu. "Up-to-date Fashions." Signed, Utamaro fude.

33 **Eishosai Choki.** The oiran Nishikido of Choji-ya and attendants taking part in the niwaka, Kokyō no Nishiki, i.e., "Returning to the Home Town." Series: Serio Niwaka Zenzei Asobi. Signed, Chōki gwa.

- 34 **Utagawa Toyokuni.** Two actor prints. (a) Ichikawa Omezō as Takihei. (b) Matsumoto Kōshirō V as Naka no Tobei standing on the sea-shore. Both signed, Toyokuni gwa. (2)

- 35 **Utagawa Toyokuni.** (a) Iwai Tojaku as an oiran standing under a kobai tree. (b) Chūshingura. Act I; Matsumoto Kōshirō V as Ko no Moronao, Nakayama Tomisaburō as Kaoyo Gozen. (c) Chūshingura. Act IV. The Shogun's envoys delivering the fatal message to Enya. Each signed, Toyokuni gwa. (3)

- 36 **Utagawa Toyokuni.** Two famous heroes. (a) Hideyoshi Kō in full armour, on a galloping horse. (b) Matagawa Sehei killing Wada Iga no Kami. Both signed Toyokuni gwa. (2)

- 37 **Hokusai.** Bara ni Kōchō. Roses and Canary. One of the chuban series of flower-bird prints. Signed, Zen Hokusai Iitsu fude.

Hokusai. FUGAKU SAN-JU-ROK-KEI. "Thirty-six Views of Fuji." Complete set of forty-six prints. Each signed I-itsu, formerly Hokusai.

38. **Sanka no Haku-u.** The White Cap of Fuji; thunderstorm below.

- 39 **Edo Nihon Bashi.** View of Fuji from Nippon Bridge. Also, **Onmayagashi Yori Ryōgoku Bashi.** View of Fuji and Ryōgoku Bridge from Onmayagashi. (3)

40. **Toto Asakusa Honguwanji.** Fuji seen from Honguwanji Buddhist temple, Asakusa district. Also, **Edo Suruga Chō Mitsui.** Fuji seen from the Mistui dry-goods shop in Suruga Street.

- 41 **Koishikawa Tsuki no Asa.** Fuji seen from Koishikawa on a clear morning after a snowfall. Also, **Musashi Tsukudajima.** View of Fuji from Tsukuda Island, province of Musashi. Impression in tones of blue, with a slight pink flush in the sky. (2)

- 42 **Honjō Tatsukawa.** View of Fuji from a lumber yard on the Tatsu River, Honjō district.

- 43 **Tōkaidō Shinagawa Gotenyama.** Fuji seen from Goten Hill at Shinagawa on the Tōkaidō. Also, **Go-hyaku Rakan Sazaidō.** View of Fuji from the balcony of the shrine of the Five-hundred Rakan, Edo.

44 **Shimo Megurō.** View of Fuji from Shimo Megurō, a suburb of Edo.
 Also, **Toto Suruga Dai.** Fuji seen from Suruga Dai in the Eastern Capital. (2)

45 **Fukagawa Mannen Bashi.** Fuji seen beneath Mannen Bridge, Fukagawa district, Edo. Also, **Hanamachi Senjū.** View of Fuji from Senjū looking across the Yoshiwara of Edo. (2)

46 **Sumidagawa Sekiya no Sato.** Fuji seen from Sekiya village on the Sumida, its cone reddened by the rays of the setting sun. Also, **Tōkaidō Yoshida.** Fuji seen from the Fuji-view Tea-house at Yoshida on the Tōkaidō. Late impression, somewhat toned. (2)

47 **Bushū Senjū.** View of Fuji from Senjū in Bushū where men are fishing in a stream below a weir. Also, **Sagami Enoshima.** View of Fuji from Enoshima in Sagami. (2)

48 **Sōshū Shichi-ri ga Hama.** View of Fuji from Seven-ri Beach in Sōshū. Also, **Tōkaidō Ejiri Tago-no-ura.** View of Fuji from the sea at Tago-no-ura in Ejiri. (2)

49 **Kōshū Mishima Toge.** Fuji seen from the Mishima Pass in Kai. Also, **Shunshū Ono Shinden.** Fuji seen in early morning from Ono Shinden in Shunshū. Farmers and carabao laden with fagots in the foreground. (2)

50 **Musashi Tamagawa.** View of Fuji from the Tama River in Musashi.

51 **Tōtōmi Sanchū.** Fuji seen from a woodsmen's camp in the mountains in Tōtōmi, when sawyers are making planks from a great squared log. Also, **Tōkaidō Kanaya.** View of Fuji from the ford of the Oi River at Kanaya on the Tōkaidō. (2)

52 **Tōkaidō Hodogaya.** Fuji seen from Hodogaya on the Tōkaidō through a row of pines that line the road. Late impression in unusual coloring. The foliage of the pines printed in blue, the foreground on pale blue-green, and the key-block in black. Also, **Kōshū Masaka Kosui.** View of Fuji and its reflection in the water of Masaka Lake, province of Kōshū. (2)

Fine impression.

- 53 **Shinano Suwa Kosui.** Fuji seen from Lake Suwa in Shinano. Also, **Kazusa Narumi.** View of Fuji from the sea off Narumi, province of Kazusa. (2)
- 54 **Sunshū Ejiri.** View of Fuji from the rice fields at Ejiri on a windy day. Very late impression. Also, **Sagami Hakone Kosui.** View of Fuji from Hakone Lake, province of Sagami. (2)
Exceptionally fine impression.
- 55 **Sagami Umesawa.** Fuji seen from Umesawa in Sagami; a flock of cranes in the foreground. Also, **Todo-no-ura.** The mountain seen from Todo-on-the-sea. (2)
- 56 **Kai Kajikasawa.** View of Fuji from Kajikasawa in the province of Kai where a lone fisherman, who stands on a jutting crag, is hauling in his net. (2)
- 57 **Bishū Fuji mi Hara.** Fuji seen low on the horizon through a great tub on which a cooper is at work in the Fuji-view field in Bishū. Also, **Aoyama Enza Matsu.** Fuji seen from the famous old pine at Aoyama, which was trained to a shape resembling that of the mountain. (2)
- 58 **Minobugawa.** Back-view of Fuji from the Minobu River. Also, **Jōshū Ushibori.** Fuji seen from Ushibori in Jōshū where a great junk is at anchor near the shore. Late impression in unusual coloring. (2)
- 59 **Kai Inume Toge.** View of Fuji from the Inume Pass in Kōshū. Toned. Also, **Sunshū Katakura Chayen.** View of Fuji from a tea plantation at Katakura in Sunshū. (2)
- 60 **Sōshū Nakabara.** Fuji seen from Nakabara in Sōshū where a little Buddhist monument stands by a foot-bridge across a shallow stream. Also, **Onden Mizu-guruma.** View of Fuji from the water-wheel at Onden. (2)
- 61 **The Ascent of Fuji.** Pilgrims climbing up the lava cliffs and others crowded into a cave shelter in the mountainside. (2)
Good, though late impression; colouring different from that of the first edition.

Sold with 61

- 62 **Kōshū Isawa Akatsuki.** Fuji seen at dawn from Isawa in the province of Kōshū.

Good impression.

85. { 63 **Kanagawa Oki Nami Ura.** Fuji seen beneath a great wave of the sea at Kanagawa.

Fair impression.

- 64 **Sen Pu Kai Sei.** The cone of Fuji seen on a summer day in fair weather with a gentle breeze.

Good impression; the colour especially fine.

DUPLICATE IMPRESSIONS OF FOUR PRINTS OF THE THIRTY-SIX VIEWS OF FUJI SERIES.

- 65 **Musashi Tamagawa.**

3.

- 66 **Bishū Fuji mi Hara.**

5.

- 67 **Sagami Umesawa.**

5.

- 68 **Tōtōmi Sanchū.**

5.

Hokusai. SHOKOKU TAKI MEGURI. "A Journey to the Waterfalls in the Home Provinces. Complete set of eight prints. Each signed I-itsu, formerly Hokusai.

- 69 **Sōshū Oyama Roben no Taki.** The Roben Fall at Oyama in Sōshū.

12.50

Also, **Kiso Amida no Taki.** The Amida Fall in the province of Kiso which flows through a round opening said to resemble the head of Amida Buddha. (2)

- 70 **Ono no Taki.** The Ono Fall on the Kisokaidō. Also, **Kiyo no Taki.**

17.50

The Pure Cascade by the Kwannon shrine at Saka-no-Shita on the Tōkaidō. (2)

- 71 **Aoi-ga-Oka no Taki.** The Hollyhock-hill Fall in Edo. Also, **Shimosa**

10.

Kirifuri no Taki. The Falling mist Waterfall on Mt. Kurogami in Shimosa. (2)

- 72 **Mino Yoro no Taki.** The Yoro Fall, province of Mino. Also, **Yoshino Yoshitsune Uma Arai no Taki.** The Fall in Yoshino where Yoshitsune Washed his Horse. (2)

- 73 **Hokusai.** Two prints of the series, *Shūnen Hyaku Monogatari*, i.e., "One Hundred Tales of Ghosts." (a) Oiwa San. A ghostly head on a tattered hanging lantern inscribed "Namu Amida Butsu." (b) Laughing Hannya. A demon ghost peering in through a round window and pointing to the head of a child that he holds in his uplifted right hand. From the Frederick May collection. (2)

Hokusai. SHOKOKU MEIKYO KIRAN. "*Famous Bridges in the Home Provinces.*" Complete set of eleven prints and two duplicates. Each signed I-itsu, formerly Hokusai.

- 74 **Hida Etchu Tsuru Bashi.** The Suspension Bridge connecting the provinces of Hida and Etchu.

- 75 **Kozuke Sano Funa-bashi Fuyu.** The Pontoon Bridge at Sano in Kozuke.

- 76 **Guido San Kumo-kake Bashi.** Spider-web Bridge at Guido san in Shimotsuke.

- 77 **Kameido Tenjin Taiko Bashi.** The Drum Bridge in the grounds of the Tenjin shrine at Kameido. Also, **Tōkaidō Okazaki Yahagi no Bashi.** The bridge over the Yahagi River at Okazaki on the Tōkaidō. (2)

- 78 **Ajikawa Guchi, Tempozan.** The bridge at the mouth of the Aji River, Tempozan, Osaka. Also, **Settsu Temma Bashi.** Temma Bridge at Osaka in Settsu, seen on the evening of the Festival of Lanterns. (2)

- 79 **Yamashiro Arashiyama Togetsu Kyo.** The Reflected Moon Bridge at Arashiyama in Yoshino.

- 80 **Mikawa Yatsu-hashii.** The Bridge of Eight-platforms in the province of Mikawa.

Fine impression.

- 81 **Suwo Kintai Bashi.** Kintai Bridge in Suwo, built of five curved wooden spans resting on stone piers.

10.

- 82 **Echizen Fukyū Bashi.** Fukyū Bridge connecting two districts in Echizen, built partly of wood and partly of stone by the Daimyō of the respective districts.

12.50

Very fine impression; in beautiful condition.

- 83 **Suwo Kintai Bashi.** Another impression. Also, **Echizen Fukyū Bashi.** Somewhat toned. (2)

7.50

- 84 **Hokusai.** Two prints. (a) Two oiran conversing. Double-page illustration from a small book. (b) A white Pekinese dog asleep, curled up beside a large-leaved plant. Printed in two tones of blue. Signed, Taigaku gwa.

5.

- 85 **Shōtei Hokujū.** View of the Honorable Tea-water Canal in Edo. Signed, Shōtei Hokujū gwa.

7.50

- 86 **Shunkosai Hokushu.** Onoe Baiko as the ghost of Kasane. Signed, Shunkosai Hokushu gwa. **Katsushika Taito.** A dragon appearing in a storm cloud. Signed, Toyo (Eastern Clear Sky) Taito. (2)

5.

A GROUP OF TWENTY SURIMONO.

- 87 **Hokusai.** (a) A tall woman leading a saddle horse. Probably a New Year's surimono for the horse year 1832. Upon it two odes are printed, one by Daibu Jozū, the other by Hiroshige, signed Kyokadō, his literary name. (b) Shichi-ri ga Hama Yoru Koshigoe Chōbō. "Distant view of Koshigoe from Seven-ri Beach," where a woman on foot is conversing with another woman riding on a carabao ox led by a small boy. Signed, Ro (old) Iitsu Sha-i (drawn feelingly, i.e. "from the heart"). (2)

10.

- 88 **Hokkei.** A peacock on a cliff amid peonies. Signed, Hokkei. **Shibun.** A parrakeet on a branch of a cherry tree in full bloom. Signed, Shibun sha. Both from the series, Gyoku-ban Roku Mai no Uchi, i.e., "Six Framed Treasures." (2)

5.

89 **Hokkei.** An oiran standing at night by a street lantern, the rays from which illuminate a part of her figure. Signed, Hokkei. **Keisu.** A tall dancing girl and a young samurai, both attired in the fashion of the Genroku period. Signed, Aoigaoka Keisu. (2)

90 **Hokkei.** Resting by the Way. A general of the Fujiwara period having dismounted from his horse is shown seated on a camp chair near the torii of a Shintō shrine to rest and have a smoke. Long surimono. Signed, Hokkei.

91 **Hokkei.** A flowering plum branch and a biwa (lute). Signed, Hokkei.

92 **Kuniyasu.** (a) The wrestler Hidoshi Rikiya standing in an arena ready for the signal to come to grips with an opponent who is not shown. (b) The youthful seventh Danjūrō being taught the toshi-koshi ceremony of throwing beans to drive away evil spirits. (2)

93 **Kuniyoshi.** Actors as Benkei and Ushiwaka fighting on Gojo Bridge. **Eishun.** Travellers riding on a horse led by a mago. (2)

94 **Kunisada.** (a) A primitive warrior with a tattooed body. Signed, Kōchōrō Kunisada. (b) Matsumoto Kōshirō V holding a kake-mono as he stands by another actor impersonating a woman. Signed, Gototei Kunisada gwa. (c) Matsumoto Kōshirō V as Kato Kiyomasa, and four other actors impersonating soldiers of his army. Signed, Kunisada gwa. (3)

95 **Kunisada.** (a) Matsumoto Kōshirō V as a noble seated on a dais, and an unidentified actor as a samurai crouching down beside it. (b) An actor as Benkei. Both signed, Gototei Kunisada gwa.

96 **Kubo Shunman.** Cha-Ki-Go Shoku. "Five utensils for the Chanoyu ceremony. Signed, Shosadō.

97 **Gakutei.** Sayo Goromo appearing in a vision to Taisho, a court noble, while he plays a flute. Signed, Gakutei. **Keisai Eisen.** A geisha getting out of a kago on New Year's day at the entrance to a dwelling where a man attired in a black kappa and a zukin stands in the snow just within the gateway. Signed, Keisai.

5. 98 **Utagawa Kunisada.** (a) Onoe Baikō as Yoshitsune. (b) Nakamura Shikan I as Yakko Kajihei. (v) Onoe Baikō as a pedlar in a snow-storm. Each signed Kunisada gwa. (2)

10. 99 **Kunisada.** (a) At Kameido. An oiran leaning against a pillar of the tea-house overlooking the "sleeping dragon plum tree." (b) Two geisha dancing in a Yoshiwara niwaka. (2)

5. 100 **Kunisada.** Two prints of the series Jidai Moyo Fude Ataru Shiranami, i.e., "Exploits of olden-time highwaymen." (a) Kinezumi Kichigorō assaulting a detective. (b) Osaraba-kozō Denji standing by an overturned tub and wiping a deba (fish knife). Signed, Toyokuni gwa. (2)

7.50 { 101 **Kunisada.** Two more prints of the Highwaymen series. (a) Kichigorō assaulting a detective. In stronger colour than the impression in the preceding lot. (b) Inga-kozo Rokunosuke waiting for a victim. (2)

{ 102 **Kunisada.** Two actor prints. (a) Siki Sanjūrō as a fisherman hooking an oni. One of five impersonations in a shosa. (b) Kumataka Matsunosuke as an otokodate attired in a kimono that has a strikingly bold pattern of a great falcon and pine branches. Both signed Toyokuni gwa. (2)

5. 103 **Kunisada.** Two prints. (a) Portrait of an actor whose literary name was Shijaku. (b) Dote no Oroku. A courtesan of the lowest class, on the Sumida embankment in the "yoi yami" (evening darkness). Both signed, Toyokuni gwa. (2)

4. 104 **Kunisada.** Sasaki Takatsuna crossing the Uji River mounted on Yoritomo's horse Ikezuki. Painting on silk, mounted as a kakemono. Signed, Shichi-ju-hassai (aged 78 years) Toyokuni fude. Painted in 1863, the year before his death.

3. 105 **Kunisada.** Two prints. (a) Picture of a kamban or large pictorial sign for the outside of the Nakamura theatre, representing Bandō Hikosaburō as Uba Otsuji seated under a waterfall, and Bandō Matsujirō as a small boy. Dated rat year 1864. Signed Toyokuni

gwa, aged 77 years, which shows that the drawing was made in 1862. (b) Unidentified actor as Kumagae Naozane, and above, the Ogi-ya tea-house by **Hiroshige**. The figure of the actor has been extended by some former owner who built it out in water colour on the mount at the sides and the foot. Signed, Toyokuni gwa. (2)

3. 106 **Kunisada**. Two actor prints. (a) Kwarazaki Gunjūrō as Sukeroku in "Agemaki ni Sukeroku." (b) Kataoka Gado as Oboshi Yurano-suke in "Chūshingura." Both signed, aged 77 years, Toyokuni gwa. (2)

6. 107 **Kunisada**. Futami ga Ura Akebono no Zu. "Daybreak at Futami Beach." Signed, Kōchōrō Kunisada gwa. **Shunyei**. Scene from a shosa performed in 1794 at the Kwarazaki theatre. Ichikawa Yaozō III as Choemon, carrying on his back O Han impersonated by Iwai Hanshirō IV. They are shown preparing to commit shinjū (double suicide) by drowning in the Katsura River. Signed, Shunyei gwa. **Saigaku**. A Pony—"Tetsu-gwa," literally, "iron picture." Signed, Saigaku Sanjin. (3)

3. 108 **Kuniyoshi**. Three prints of the Hyakunin Isshu series. (a) Fisherman Watching his Nets. Ode by Gon-chūnagon Tadayori. (b) The Warden's Vigil. Ode by Ona-katomi no Yoshinobu. (c) By Suminoe's Shore. Ode by Fujiwara no Toshiyuki. (3)

5. 109 **Kuniyoshi**. Yoshitsune's ship attacked by the ghosts of the Heike warriors slain at Dan-no-ura. Triptych. Sheet 1. Minamoto no Yoshitsune and Suruga no Jirō Kiyoshige. Sheet 2. Musashi-bō Benkei and Kame no Rokurō. Sheet 3. The ghost of Chūnagon Tomomori rising from the waves. Signed, Ichiyūsai Kuniyoshi gwa. (3)

- 110 **Kuniyoshi**. O Kitsu no Bokon. The ghost of O Kitsu coming back to earth surrounded by flames. Signed, Ichiyūsai Kuniyoshi gwa.

5. 111 **Kuniyoshi**. Five celebrities of ancient times. (a) Bizenkō Shudō, Chinese warrior of the Sung dynasty. (b) Seikaken no Sanbushō killing a tiger by main strength. (c) The famous bandit Honcho Busha Kagami. (d) Keyamura Rokusuke wrestling with kappa on the bank of the Arakawa. (e) Abe no Sadato wielding his ponderous iron staff. Each signed, Ichiyūsai Kuniyoshi. (5)

6. { 112 **Kuniyoshi**. Two ghost pictures. (a) Geno Seeing a Fox Ghost. The ghostly form of a woman appears to the graybeard in a field where men's skeletons lie in the tall grass. (b) The ghost of Takuetsu appearing to a startled resident of Oiwake on the Kisokaidō. Each signed, Ichiyūsai Kuniyoshi gwa. (2)
- 113 **Kuniyoshi**. Three prints. (a) Otsuji standing under the waterfall. (b) Susano Mikoto appearing on the Namazu while people of all classes pray to him. (c) Onoe Kikugorō as Hayano Kanpei at a boat landing. Each signed Utagawa Kuniyoshi gwa. (3)
- Kuniyoshi**. KENJO REPPU-DEN. *"Wise Women Famed in History."* Set of twenty-five prints, size 14¼ x 10 inches. All in fine condition. Each Signed, Chō-ō-rō Kuniyoshi gwa.
5. 114 **Izumi Shikibu** standing while her maid ties her sandal. Also, **Dainagon Ikenari no Musume** watching her pet cat catch a butterfly. (2)
4. 115 **Kesa Gozen** dressing her hair. Also, **Tomoe Gozen** teaching her son Asahina to fence. (2)
6. 116 **Tamayori-hime**, wife of Atsumori supporting herself by making fans at Shin Zenkoji temple. Also, **Terute-hime** wife of Ogura Hangwan, drawing her disabled husband about in a wheel-car.
4. 117 **Nantei-i**, wife of Kusunoki no Masashige advising her son Masatsura not to commit seppuku. Also, **Kanejō** stopping a run-away horse. (2)
8. 118 **The wife of Izumi Saburō** cooking soft rice for herself and family to save the good rice for her husband's army. Also, **Izutsu-hime**, daughter of Ki-i no Aritsune who made no complaint when her husband Narihira was unfaithful. (2)
7. 119 **Anju-hime**, daughter of Iwaki Hangwan Masauji, working as a shio-kumi in Echigo. Also, **Omokage Gozen**, favorite of Taira Kiyomori, who took refuge in a temple that his other women might not be neglected. (2)

120 **Matsu-ura Sayo-hime**, who watched so long for her husband Otomo Sodehiko to return from China, that she turned to stone. Also, **Takejo**, the mitsusbi (maid) who daily gave a part of her rice to feed the poor. (2)

121 **Hangaku-jo**, daughter of Shiro Sukekuni, famous woman warrior. Also, **Unemi**, maid in household of the Daimyō of Ōshu who persuaded her lord not to kill the inoffensive ainu. (2)

122 **Yamabuki Gozen**, so called because she always wore kimono having a pattern of yamabuki flowers. Also, **Kaga no Chiyo**, renowned as a writer of haikai (short humorous odes). (2)

123 **Jōruri-hime**, famous for her love affair with Ushiwaka. Also, **Gio and Gijo**, sisters who became mekake of Taira Kiyomori. (2)

124 **The wife of Kajiwaru Genda Kagesue** attended by a maid who carries a cherry branch. Also, **Tokiwa Gozen** with her children fleeing from Taira Kiyomori. (2)

125 **Tora Gozen**, mistress of Soga no Juro. Also, **Hygakuman** who, when her husband died, became insane and went about drawing a little cart laden with drums. Also, **Shizuka Gozen**, famous as a shira-byoshi (dancer) and as the mekake of Yoshitsune. (3)

126 **Kuniyoshi**. Bin-shi-ken (Chinese, Min Sun), one of the Twenty-four Paragons of Filial Piety. Though his stepmother left him unclothed in winter he bore his suffering without a word of complaint. Signed, Ichiyūsai Kuniyoshi gwa.

127 **Ichiosai Kunimitsu**. Portrait of Shinsha, the literary name of Ichikawa Monnosuke II, who is shown seated after a bath, drying his cheek with a towel. Signed, Toyokuni's pupil, Kunimitsu gwa.

128 **Utagawa Hirosada**. Kōkon Chūkōden. "Old and New Filial Piety." (a) Musume Shinobu. (b) Shizuka Gozen. "Famous Heroes." (c) Heitarō. (d) Sasaki Takatsuna. Large head and bust portraits. Each signed Hirosada. (4)

129 **Kosotei Toyokuni.** The oiran Masagoji of Tsuru-ya. Signed, Toyokuni gwa. **Utagawa Yoshitsuya.** Yadoga Heiji. i. e., "Shooting in the Haunted Wood." **Ikkosai Yoshimori.** Snow at Mukojima. Series, Azuma Chi Mei, i. e., Famous Places in the Eastern Capital. Signed, Ikkosai Yoshimori. **Ikkeisai Yoshitoshi.** (a) Two subjects on one sheet, Minamoto Yorimasa, famous as a poet and warrior; and "Tengu Sekai," the world of the Bird-men. (b) Four prints of the series, "Kwaidai Hyaku Sen Sō" subjects noted on the mounts. (8)

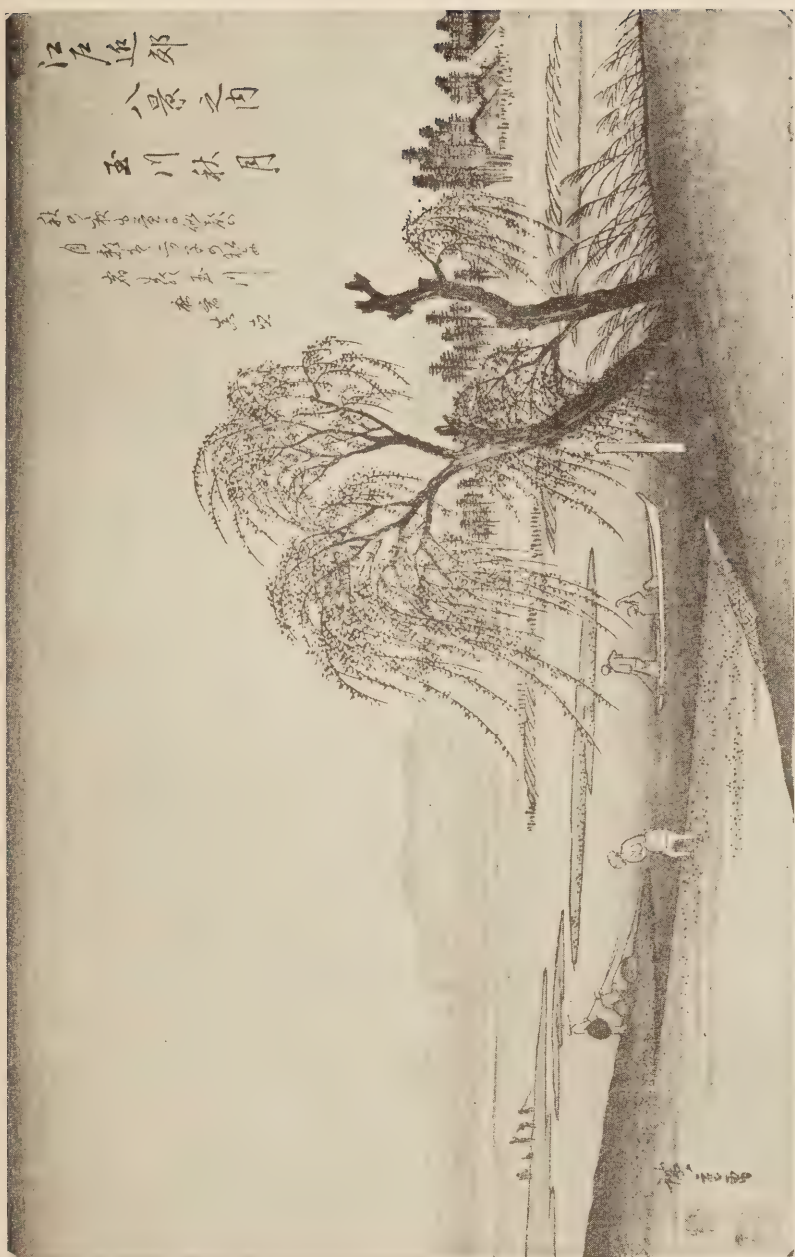
130 **Gofutei.** A long-tailed bird on a pine branch. **Tsukimaro.** Scene from a drama. **Artist unknown.** Kintarō preparing to fly a kite that is held by his pet animals, a bear and a white hare. **Shuntei.** Moronao making love to Kaoyo-Gozen. Scene from the first act of Chūshingura. Signed, Shuntei gwa. (4)

131 **Kitao Masanobu.** The poet Kisen Hōshi. **Kakushi.** A Daimyō's son and his playmate watching a sparrow. **Bunrō.** Daikoku causing his pet rat to dream of Mt. Fuji, two falcons, and three egg plants on the second night of the New Year. **Hogaku.** Emblems of Prosperity and Long Life. (4)

132 **Artists unknown.** Lot of three prints. (a) A woman flower vendor. Ink print of about 1735, colored by hand, probably at a later date. (b) Imoseyama Onna Teikun. Illustration of a comic horse-driver's song. (c) A young man opening the fusuma and looking in at a woman who is seated in a parlor writing a letter. Probably by some well-known artist, but the writer of the catalogue cannot with certainty say by whom. (3)

133 **Kikugawa Eizan.** (a) The oiran Fujiwara of Tsuru-ya, seated, holding a pipe. (b) A kameyui (hairdresser) taking leave of a woman who is seated by a hibachi placed beside her mirror-stand. Both signed. Eizan fude. (2)

134 **Keisai Eisen.** (a) Omiya Station, No. 5 of the Kisokaidō series. Distant view of Mt. Fuji. (b) Kan Chiku ni Shijukara. Winter bamboo and Manchurian Great Tit. Signed, Keisai. (2)



江戸近郊

八景之内

玉川秋月

秋の夜半月夜半の月
 自教をうき月夜
 病を治す玉川
 其之

UTAGAWA HIROSHIGE
 THE AUTUMN MOON OVER THE TAMA RIVER
 [No. 139]

5. { 135 **Keisai Eisen.** Three prints. (a) A geisha going to the theatre. Series, Monobi no Asobi, i. e., "Holiday Amusements." Signed, Ippitsuan Eisen gwa. (b) A geisha holding a minogame in a small bowl. Signed, Keisai Eisen gwa. (c) A geisha who has the treating habit. Series, Ukiyo Shi-jū-hachi Kuse, i. e., "Forty-eight Habits." (3)
- 136 **Sugakudō.** Three kachō subjects. (a) Morning glories and snipe. (b) Ganraiko and swallows. (c) Hyaku-nichi ko and renjaku. Each signed, Sugakudō. (3)
4. { 137 **Sugakudō.** Three kachō subjects. (a) Pine and white falcon. (b) Cyclamen and woodpecker. (c) Matsuwaka kinsen and kojuhan.
- 138 **Utagawa Toyohiro.** Two prints. (a) Procession of women, Mt. Fuji in the distance. Six small sheets of a ten-sheet composition. (b) Two horses under a tree. Printed in black and gray. Not signed. (2)
225. 139 **Utagawa Hiroshige.** Tamagawa Aki no Tsuki. The Autumn Moon over the Tama River. The ode inscribed upon this print has been translated: "In the autumn night the likeness of the moon lies on the Tama River as it lingers by the twin pines as if sleeping in the daytime." Series, Edo Kinko Hakkei. Signed, Hiroshige gwa. A much admired print: one of Hiroshige's masterpieces.
- Good impression. See illustration.*
- Hiroshige.** TŌKAIDŌ GO-JU-SAN TSUGI NO UCHI. "*The Fifty-three Post Stations of the Tōkaidō,*" known as the *First Tōkaidō series*. Fifty-four of the fifty-five prints of the series, and four duplicates. Each signed, Hiroshige gwa. Size, about 9 x 14 inches.
7. 140 **Shinagawa, Hinode.** Daybreak at Shinagawa. Also, **Kawasaki.** The ferry across the Rokugo River. Second design. (2)
5. 141 **Kanagawa, Kure no Kei.** Sunset at Kanagawa. First design. Also, **Hodogaya, Shinkame Bashi.** (2)
5. 142 **Totsuka, Moto Machi Betsudo.** Branch road, main street. Second design: the tea-house with shutters closed. Also, **Fujisawa.** View of the village and Yūyōji Buddhist temple on a hill beyond it. (2)

- 143 **Hiratsuka, Nawate Do.** The Nawate Highway. Also, **Oiso, Tora ga Ame.** Tiger rain at Oiso.
6.
- 144 **Odawara, Sakogawa.** Fording the Sako River. Third design. Three porters and two travellers on the river bank. Also, **Hakone, Kosui.** Hakone Lake. Very late impression. (2)
6.
- 145 **Mishima.** A foggy morning. Travellers on horseback and in a kago.
Fine impression of one of the noted prints of the series.
6. Also, **Numazu, Ki Kure.** "Yellow Evening." (2)
- 146 **Hara, Asa no Fuji, i. e.,** Morning view of the mountain, seen across the rice fields. Also, **Yoshiwara, Hidari Fuji.** Fuji seen at the left at Yoshiwara Station. (2)
6.
- 147 **Kambara, Yoru no Yuki.** A snowy evening at Kambara.
- 148 **Yui, Satta Mine.** Fuji seen from Satta Peak. Also, **Okitsu.** Wrestlers fording the river. (2)
- 149 **Ejiri, Miho Embo.** Distant view of Miho Beach. Also, **Fuchu, Abekawa.** Fording the Abe River. (2)
Late impressions.
- 150 **Mariko.** View of the "Celebrated Products Tea-house."
Fine impression.
- 151 **Okabe, Utsu no Yama.** The road leading up the green slopes of Utsu hill.
3.
- 152 **Fujieda, Hito Uma Keitatsu.** Changing horses and porters at the station.
- 153 **Shimada, Oigawa Shun Gan.** The steep bank of the Oi river at Shimada; a Daimyō procession crossing.
- 154 **Kanaya, Oigawa Em Gan.** The far bank of the Oi River. Also, **Nisaka Sayo Naka-yama.** The pass across Sayo Mountain; Travellers looking at "The Night-crying Stone." (2)
5.

8. { 155 **Kakegawa, Akiha San Embo.** Distant view of Mt. Embo. Also, **Fukuroi, De Chaya.** Wayside tea-booth. (2)
- 156 **Mitsuki, Tenryū-gawa.** The crossing of the Heaven-Dragon River. Also, **Hamamatsu, Toko.** Dreary winter. (2)

8. { 157 **Maizaka, Imaki Shin Kei.** View of Imaki Point. Also, **Arai, To-sen.** Ferry boats at Arai. (2)
- 158 **Shirasuka, Shio-mi Zaka.** View from the slope of Sea-view Hill; a Daimyō cortège coming down the road.

7. { 159 **Futagawa, Saru ga Baba.** The "Monkey Race-course." Also, **Yoshida Toyokawa Hashi.** Bridge across the Toyo River. (2)
- 160 **Goyu, Tabibito Ryūjo.** The travellers Yajirobei and Kidahachi, characters in a famous comic tale, beset by servants of rival inns at Goyu. Also, **Akasaka, Ryosha Matsuhashi-ya.** View of the river at the station; a guest being served with refreshments, another wrapped in a bath-robe standing on the veranda. (2)

11. { 161 **Fujikawa bo Bana.** View of the entrance to the village. Three men bowing down as a Daimyō cortège approaches. Also, **Okazaki, Tenshin no Hashi.** The bridge across the Tenshin River. (2)
- 162 **Chiryū, Shu Ka Uma-ichi.** The principal Horse Fair. Also, **Narami, Meibutsu Arimatsu Shibori.** View of the shops for the sale of the celebrated product, the dyed cotton cloth called shibori, made at the neighboring village of Arimatsu. (2)

- 27.50 { 163 **Miya, Atsuta Shin Ji.** Fête day. Atsuta Shrine. Also, **Kuwana, Shichi-ri Watashi Guchi.** The mouth of Seven-ri Ferry. (2)
- 164 **Yokkaichi, Sancho-kawa.** A windy day at the bridge over the Sancho River.
Good impression, in good condition.

6. 165 **Ichiyakushi, Ichiyakushi-ji.** The temple at the station. Also, **Shono Haku-u.** Rain storm at the pass. *Very late impression.* (2)

166 **Kameyama, Yuki Hare.** The slope of the mountain in clear weather after snow.

167 **Seki, Honjin Sotatsu.** A Daimyō and his train preparing to make an early start. Also, **Saka-no-shita, Fude-sute Mine.** View of "Throw away-the-Brush Peak."

168 **Tsuchiyama, Haru no Ame.** Spring shower. Also, **Mizukuchi, Meibutsu Kampyo.** Women making the famous product, kampyo, i.e., dried gourds.

169 **Ishibe, Me-gawa Sato.** The village on the Me River. Also, **Kusatu, Meibutsu Tateba.** The celebrated products Post-house.

170 **Ōtsu, Soii Chaya.** The Soii Tea-house at Ōtsu on Lake Biwa. Also, **Kyōtō, Sanjo Ōhashi.** The long bridge on Third Street.

171 **Arai, To-sen.** Also, **Yokkaichi, Sancho-kawa.** Duplicate impressions of these favorite prints. (2)

172 **Ejiri, Miho Embo.** Also, **Ishibe, Me-gawa Sato.** Two more of the duplicates. (2)

173 **Hiroshige.** Two prints of the Reisho Tōkaidō series. (a) Shirasuka. Travellers halting to enjoy the sea view. (b) Mishima. Two men with umbrellas approaching a tea-house overlooking the village. (2)

174 **Hiroshige.** Three prints. (a) The Tea-water Canal. Series, Edo Meisho, the Yamada-ya "figure set." (b) Fireworks at Ryogoku. Series; Edo Meisho. (c) View of Fuji from Mio no Matsubara. No. 19 of the Maru-Sei Tōkaidō series. (3)

175 **Hiroshige.** Kameido Tenjin Kyōdai no Yuki. Snow in the grounds of the Tenjin Shrine at Kameido. Series, Toto Meisho.

Good impression of a favorite print.

- 176 **Hiroshige.** Eight prints. (a) Kai Saruhashi no Zu. The famous Monkey Bridge in the Province of Kai. Small print from the Harimaze Shokoku Meisho series. Signed, Hiroshige gwa. (b) Omi Hakkei. Modern reproductions of seven of a series of small prints. Lacks only Miidera to make the set complete. (8)
- 177 **Hiroshige.** A pet monkey amid falling cherry petals on a board nailed to the top of a post to which he is tied.
- 178 **Hiroshige.** A shishi on a projecting ledge of a cliff, watching her cub try to climb up from below.
- 179 **Hiroshige.** A dragon appearing in a storm cloud.
- 180 **Hiroshige.** Peonies and Peacock.
- 181 **Hiroshige.** Three prints. (a) Chrysanthemums and Pheasant on a Cliff. (b) Mandarin duck and drake amid falling leaves on an ice-bound pond. (c) Morning-glories, umbrella, and white cock. (3)
- 182 **Hiroshige.** Three prints. (a) Camellia and Japan Warbler. (b) Warabi (fern shoots) and Pheasant. (c) Blue magpie on a Plum branch. (3)
- 183 **Hiroshige.** Three prints. (a) Snow-laden Nanten and Sparrows. (b) Camellia and Sparrows in Snow. (c) Weeping Cherry and small bird. (3)
- 184 **Hiroshige.** Grapevine and Parrakeet.
- 185 **Hiroshige.** Unidentified bird clinging to a wistaria vine.
- 186 **Hiroshige.** Camellia Tsubaki and Buncho.
- 187 **Hiroshige.** Camellia and Eastern Bullfinch, the bird hanging head downward from a flower-laden branch.
- Hiroshige.** FISHES AND ASSOCIATED VEGETABLES AND FLOWERS. Seventeen prints of the series published by Nishimura-ya.

- 188 **Lot of four.** (a) Bonito and Cherries. (b) Konosiro and Bamboo-grass. (c) Spotted sea-bream, Ainame, and bunches of leaves and red berries. (d) Hirame (Plaice), Mebaru (Latylus) and cherry blossoms. (4)
- 189 **Lot of four.** (a) Mullet, Lotus root, and Camellia branch. (b) Two Hobo (Gurnard), Sole, and large green leaves. (c) Mutsu, Uji, and Wasabi (Horse radish). (d) Two Awabi (sea-ears), a Half-beak, and a branch of Peach blossoms. (4)
- 190 **Lot of three.** (a) Yellow-tail, Fugu (Tetradon) and a Kobai branch. (b) Tai (Red Sea-bream) and leaves of a pepper tree. (c) Kasago, Hasaki, and three young ginger stalks. (3)
- 191 **Lot of three.** (a) Two Horse-mackerel and four Prawns. (b) Black Sea-bream, two Small Sea-bream, young shoots of *Aralia Cordata*, and leaves and berries of *Xanthoxylum piperetum*. (c) Ox-tail fish, Okoze, and Egg-plants. (3)
3. 192 **Lot of three.** (a) Mackerel, Crab, and Morning-glories. (b) Spring Lobster and two Shrimps. (c) Flying-fish, Ichimochi and Lily. (3)
-
- 193 **Lot of five; two Fish subjects and three Kachō.** (a) Hirame, Mebaru, and Cherry blossoms. (b) Trout swimming in a rapid stream. (c) Cherry blossoms and Eastern Bullfinch. (d) Bamboo branches and Mandarin Ducks. (e) Nanten and Sparrow. (5)
- 194 **Hiroshige.** Four small prints. (a) A hawk on a kobai tree. (b) Chrysanthemums. In white on a black ground. (c) Mt. Mitoku, province of Hōki. In white on black. (d) Young noble in a village street in winter. (4)
- 195 **Hiroshige.** Tenjin Sama. Sugiware no Michizane riding on a carabao ox; a red-flowered plum and young pine trees in the background. Large print in the original kakemono mounting. A rare Hiroshige item.

- 196 **Hiroshige.** Edo Komyō Kaiseki Tsukushi. "Famous Resorts of Edo."
 4. (a) The Kuwachirō tea-house. (b) The Ogura-an tea-house. (2)

Hiroshige. Three prints of the well-known Omi Hakkei series. Each signed, Hiroshige gwa.

- 197 **Yabase no Kiban.** Returning sails at Yabase.

12. *Fine early impression, in fine condition.*

- 198 **Karasaki Ya-u.** Night rain at Karasaki. Printed in tones of blue.

7. *Good impression, in good condition.*

- 199 **Ishiyama Aki no Tsuki.** The autumn moon at Ishiyama.

11. *Good impression, in fine condition.*

- 200 **Hiroshige.** Seven prints of the half-block Tōkaidō series published by Tsuta-ya Kichizo, about 1845. (a) Hodogaya. (b) Mariko. (c) Ishiyakushi. (d) Hara. (e) Ejiri. (f) Shono. (g) Numazu. (7)

- 201 **Hiroshige.** Seven more of the same series. (a) Fuchū. (b) Yoshiwara. (c) Fujieda. (d) Maizaka. (e) Hamamatsu. (f) Ishibe. (g) Fujisawa. (7)

- 202 **Hiroshige.** Suruga, Satta Tōge no Kaijo. View of Fuji from the Satta Pass. Series, Thirty-six Views of Fuji.

Good impression, in good condition.

- 203 **Hiroshige.** Nissaka. The great pine and the "Night-crying stone" of Sayo no Nakayama. No. 26 of the Maru-Sei Tōkaidō series.

- 204 **Hiroshige.** Izumo Ō Yashirō Hotohoto no Zu. A foggy day in the grounds of the great Shintō shrine in Izumo: three women visitors bearing gifts. Series: Roku-jū-yo Shu Meisho Zu Kai.

15. *Fine impression, in good condition.*

- 205 **Hiroshige.** Three prints of the "Upright Tōkaidō series." (a) Minakuchi. (b) Hamamatsu. (c) Okitsu. (3)

5.

Sold with 205
 206 **Hiroshige.** Triptych. Kudozaemon Suketsune seated in his quarters at Yoritomo's hunting lodge at the foot of Mt. Fuji, where he is being served with saké by Kisegawa no Kamegiku and Tegoshi no Shosho, while Soga no Jūrō and his attendant Dosaburō look in through the entrance gate. Signed, Hiroshige gwa. Date about 1843.

207 **Hiroshige.** Three prints of the Roku-jū-yo Shu series. (a) The moon reflected in many rice fields at Sarashina in Shinano. Fine impression. (b) The dangerous beach at Oya in Echigo. (c) The Shujenji hot springs in Izu. (3)

208 **Hiroshige.** Three more prints of the same series. (a) The natural bridge at Goka-no-shō in Higo. (b) Toba Bay and Mt. Hiyori in Shima. (c) Fishing for flounders off the coast of Wakasa. (3)

Hiroshige. MEISHO EDO HYAKKEI.. *"Famous Sights of Edo, One Hundred Views."* Fourteen prints of the well-known series.

209 **Kyobashi Takegashi.** Moonlight view of Kyo Bridge and the lumber stacks.

10. Brilliant impression.

210 **Saruwaka Chō Yoru no Kei.** Night scene in the theatre street. Impression with the large moon.

211 Three prints. (a) **Akasaka Kiri Bataka.** Kiri Trees at Akasaka. (b) **Fukagawa Kiba.** The lumber yards in Fukagawa. Night scene after a snowfall. (c) **Shibaura Fūkei.** View of Shibaura. (3)

212 **Fukagawa, Susaki Jū-man Tsubo.** Bird's eye view over the snow-clad Susaki plain.

213 Three prints. (a) **Fukagawa, Mannen Bashi.** View from Mannen Bridge. Fukagawa district. (b) **Tora no Mon Soto Aoizaka.** The Hollyhock Hill outside the Tiger Gate. (c) **Kanda Myojin.** View over the city from the Myōjin shrine. (3)

214 **Ōji.** Shozoku Enoki Omisoka no Kitsune-bi. Fox-lights under the Enoki tree at Ōji on New Year's eve.

- 27.50 { 215 **Ō Hashi Atake no Yudachi.** Rainstorm at the big bridge.
216 **Minowa, Kanasugi, Mikawajima.** Bird's-eye view of the three villages named.

2. 217 **Hiroshige.** Cherry blossoms, renjaku, and swallows. One of the very rare Kachō Zue series. Signed, Hiroshige. Seal; Hiro.

10. 218 **Hiroshige II.** Akasaka Kiribatake Uchu. Paulownia trees in rain at Akasaka. Designed by Shigenobu to replace the print by Hiroshige the blocks for which it is supposed were accidentally destroyed. Series 100 Edo Views. Signed, Second generation Hiroshige gwa.
Good impression.

4. { 219 **Hiroshige II.** Two prints of the Shokoku Meisho Hyakkei series.
(a) Winter View of Kintai Bridge. (b) The basket-ferry in the province of Higo. (2)

- 220 **Hiroshige II.** Two more prints of the same series. (a) Moonlight view of Ama no Hashidate. (b) The Kiso mountains in snow.

7. { 221 **Hiroshige II.** (a) Mokuboji no Yuki. Gozen Park in a mantle of new-fallen snow. (b) Meguro no Yuki. Winter view of the garden and "Little Fuji" at Meguro. Middle sheet of a triptych.

- 222 **Hiroshige II and Kunisada.** Hashiba Setchū. "Hashiba Ferry in Falling Snow." Series, Edo Jiman San-jū-roku Kyō, i.e., "Pride of Edo, Thirty-six Diversions." Landscape by Hiroshige II, figures by Kunisada.

- 223 **Kobayashi Kiyochika.** Fireworks at Ryogoku. Signature on the margin covered by the mount.

10. { 224 **Kobayashi Kiyochika.** (a) The Shinkyō, i.e., "Bridge of the Gods" at Nikko: winter view. (b) Futami ga Ura. The "Husband and Wife Rocks" at Futami beach. Both signed, Kiyochika. (2)



OGATA KORIN

ROSE MALLOWS

[No. 238]

225 **Kobayashi Shinsei.** Nippon Banzai Hyaku Sen Hyaku Sho. "Hurrah for Japan! 100 Selections: 100 Laughs." Eighty-one comic prints inspired by the Russo-Japanese War. Published by Matsumoto Heikichi, 1894.

226 **Kōryo.** Two prints of the series Nō-gaku Zue. "Illustrations of the Nō." (a) The Aoiage Nō. (b) The Kashiwazaki Nō. Each signed, Kōryo. Also a package of post-card reproductions of prints by Toyokuni and other well-known artists. Also a wood block, a modern re-engraving of the key-block and, on the reverse side, of one of the color blocks for a print by Kiyonaga. (4)

227 **Eleven Modern Reproductions.** "Reprints" of the so-called "Red Mountain" by Hokusai, of four subjects by Utamaro, and of six surimono. Also a color-print, probably a magazine illustration, reproduction of a painting by Chōshun (?). (12)

Ogata Korin (1655?-1716). KORIN GWAFU. *Twenty-six reproductions in colour of paintings by the famous master, published in 1802 in three thin volumes. In these prints an attempt was made to reproduce as well as possible, the effect of Korin's peculiar technique and the suavity and force of his brush strokes as well as his incomparable power of simplification and telling characterization.*

228 **Rose Mallows.** *See illustration.*

229 **Hibiscus.** This print has the large red seal of Korin. The other prints are without signature or seal.

230 **Mount Fuji.**

231 **Group of Deer.**

232 **Three Cranes.**

233 **The Seven Sages of the Bamboo Grove.**

234 **Chrysanthemums.**

235 **Gamma and Tekkai Sennin.**

- 236 Court Nobles in a Ferry Boat.
- 237 Boys Playing Blind Man's Buff.
- 238 Morning Glories and Coxcombs.
- 239 The Six Famous Poets.
- 240 Three Rats.
- 241 The Five Court Musicians.
- 242 Ebisu, Benten, and Daikoku.
- 243 Three Turtles.
- 244 An Ancient Plum Tree in Bloom.
- 245 A Court Noble's Attendant Fast Asleep while Riding on a Led Horse.
- 246 Plovers at the Sea Shore.
- 247 Geese Flying Down.
- 248 Court Noble and Sword-bearer. They are shown crossing a narrow foot-bridge to which a farmer climbs back after they have passed.
- 249 Jō and Uba. The old couple, spirits of the pine-trees of Sumiyoshi and Takasago are depicted drinking saké on New Year's morning while two boys watch them from behind one of the great trees.
- 250 Dandelions and Blue Flower.
- 251 Fagot Gatherers Returning to Kyōto.
- 252 Doves and their Chicks.
- 253 Three Puppies.

MODERN COLOUR-PRINTS BY CHARLES W. BARTLETT

Mr. Bartlett's prints are notable for his mastery of the technique of the Ukiyoe masters. Each one was issued in a strictly limited small edition and the printing was done in the most careful manner. Their popularity is such that counterfeits of some of them have been placed upon the market. The two prints here listed are original impressions: each bears Mr. Bartlett's autograph signature on the lower margin.

- 254 **Mio no Matsubara. 1916.** View from the sea; Mt. Fuji in the distance.
- 255 **Benares. 1916.** A group of natives on a landing stage on the Ganges.

ORIGINAL DRAWINGS BY JAPANESE ARTISTS

- 256 **Hokusai.** (a) An Arhat seated on a mat, scratching his back with a senaka-kaki, an implement made for that purpose. Ink drawing on paper. Signed, Gwakyō Rojin fude; Seal. Aged 81 years. This fixes the date as 1840. (b) A cuckoo flying across the disc of the sun. Ink painting on a fan mount. Signed, Gwkyō Rojin Manji; Seal; but neither the signature nor the seal is genuine as may be seen by comparing them with the signature and seal upon the drawing of the Arhat.
- 257 **Hokusai.** A farmer's wife carrying a kettle and a hoe with a bundle hung from its handle. Delicate ink drawing on thin paper. Not signed.
- 258 **Hokusai.** Wild animals. In the foreground a boar looking up at a monkey (?) seated on the back of a black bear: in the background two white hares and a weasel (?). Ink drawing on thin paper, probably intended to be engraved. Not signed.
- 259 **Hokusai.** Four sheets of ink sketches on paper. (a) A wrestling bout: a traveller having a nap while his companion washes a garment in a shallow tub: a Buddhist monk at his devotions: and a farmer with a long-handled dipper. (b) A woman seated, smoking a pipe. (c) A shōjō in a huge saké cup poling it across a stream. (d) A woman writing a letter, another woman holding a pipe, both watching a naked infant pour water into his hand from a small bottle. Not signed.

Passed
 260 **Hokusai.** Group of two ink drawings for engraving and four rough sketches on paper. (a) A badger curled up fast asleep. Inscribed: "The shadows must be light in color," and "The claws to be black." (b) A young bear. (c) A karashishi, i. e., Chinese lion cub. (d) Two women visitors to a Shintō shrine, their outer garments drawn up to cover their heads. (e) Shoki, the demon queller. (f) Fukurokujū seated. Not signed. Attribution to Hokusai tentative.

Passed
 261 **Hokusai.** Six sheets of miscellaneous drawings attributed to Hokusai, and one sheet of tracings from, or first sketches for, some of his published book illustrations. Not signed. (7)

Passed
 262 **Hokusai.** Eight sheets of miscellaneous small ink sketches attributed to Hokusai, but whether originals or copies is not certain. Not signed. Also a drawing on thin paper; Travellers diverting themselves while halting by a river. Signed, Hokusai, but not in that artist's handwriting. (9)

Passed
 263 **Artists Unknown.** Six ink drawings on paper. (a) A woman dressing. (b) Two women walking toward the left. (c) A swordsman standing beside a Buddhist monument. On the owner's list this is attributed to Hokusai. (d) Two women and a girl. (e) Daikoku. Copy of a drawing by Hanabusa Itchō. And, on the same sheet, (f) Making shadow pictures. Copy of a drawing by Tosa Mitsuoki. (6)

Passed
 264 **Kawanabe Kyōsai.** Five sketches on thin paper. (a) Daikoku and Ebisu opening new account books at the beginning of the year. (b) Warriors in armour. (c) An apparition of a rokurokubi (swirling neck). Design for the decoration of a fan mount. (d) An old woman fleeing in terror from a tiger. (e) A woman leading a captive tengu (bird-man). (f) A chromoxylograph reproduction by the Shimbi Shoin of a painting by Kyōsai; A Lady of the Kwan-ei period. (6)

3.
 265 **Artists unknown.** Three unsigned paintings on paper. (a) A cock. (b) Bamboo and sparrow. (c) Deer under a maple tree. Fan mount. (3)

8.
 266 **Hiroshige.** Unpublished design for five prints of the Shokoku Shokei series. Signed, Hiroshige gwa.

- 267 **Hiroshige.** Gyōtoku Shiohama Enkei. "View of the salt beach at Gyōtoku. Printing in ink and pale tints on silk. Signed, Hiroshige.

3. *Withdrawn*

- 268 **Artist unknown.** Six paintings in colours on three sheets of Chinese paper. (a) A cock. (b) Hen and a chick. (c) Sanjaku (?pheasant). (d) A snipe. (e) A lizard. (f) A frog. Not signed. (6)

Withdrawn

- 269 **Artist unknown.** (a) A Fish. Very carefully executed painting in colours and silver on paper. Not signed. (b) Two Chinese crows. Has a red seal, whether that of the artist has not been ascertained. (2)

Withdrawn

- 270 **Artist unknown.** Pine tree and white crane. Painting in Kano style on a gold ground mount for a folding fan. Not signed.

Withdrawn

- 271 **Kunisada.** Genji. Go-shu Yojo. The incidents of the Genji Monogatari typified by modern women. Album of forty-four colour prints. Dated, Horse year, 1858.

BOOKS AND ALBUMS

- 272 **Shunshō and Bunchō.** Ehon Butai Ōgi. Picture-book of Stage Fans. Reprint published by the Zue Kanko Kwai, Tokyō, 1917. Pictures redrawn by Kubota Yonezo from the original volumes issued in 1770. Three volumes.

- 17.50 { 273 **Hokusai.** (a) Ehon Suikoden. Chinese heroes. Eight colored pictures from one of the volumes, mounted in an album. (b) **Kikuchi Yosai.** Zenken Kojitsu. Biographies and portraits in black and white, of famous Japanese. Large paper copy of Vol. 4 of the first edition. (2)

- 274 **Hokusai.** Yama Mata Yama. Miscellaneous pictures. Twenty-eight double page and four single page colour-prints in fine condition, mounted in an album. From the collection of John La Farge.

170. **1 A COLLECTION OF THIRTY-NINE JAPANESE NETSUKE IN
WOOD, IVORY, POTTERY, PORCELAIN AND VARIOUS
METALS**

Consisting of nineteen miniature No dancers' masks, some signed, two rabbits, a priest dancing, small boy wearing a priest's cap, a Rakan with fly brush, boy wearing large mask, a gardener, toad on a sandal, skeleton and bell, old man carrying a child, a fruit vender resting, a horse, small boy mounted on an ox—one in ivory and one in porcelain, a small box, dolphin (sashiko), two Riujin (the Dragon King of the Sea), shibuichi button, large ivory button and gilded ivory button.

5. **2 TWO CHINESE IVORY CARVINGS**

One a fan handle with carving of dragons and waves; the other, an ancient pendant with mythical animals in low relief.

12.50 **3 TWO MINIATURE JAPANESE IVORY CARVINGS**

One, a clam-shell with intricate and minute interior carving of a tree and figures; the other, a pine cone with interior carving of two old men drinking saké.

10. **4 THREE ANCIENT JAPANESE WOOD CARVINGS**

Lacquered. One, Daikoku on rice bags; the second, Shoki, the demon queller, standing on a demon; the third, a demon holding a wand.

7.50 **5 CARVED AND LACQUERED FIGURE**

Buddha as a youth.

5. **6 ANCIENT BRONZE STATUETTE**

Buddha seated cross-legged on a lotus throne.

3. **7 TWO CHINESE GLASS SNUFF BOTTLES**

Flattened flask shape with interior paintings of figures and landscapes.

8

Sold with 7
TWO CHINESE CAMEO GLASS SNUFF BOTTLES

Clear glass with panels outlined in red glass and with interior paintings of figures, flowers and landscapes.

9

TWO JAPANESE GOLD LACQUER BOXES

10 • One in the form of two fans overlapping, with figure and diaper decoration in colored lacquers; the other with decoration of chrysanthemums.

10

JAPANESE CARVED BONE PIPE CASE

2 • With applied decoration of a dragon in silver. Contains silver and reed pipe.

11

JAPANESE IVORY PAPER CUTTER

7.50 The handle with carving of a squirrel and grapes. The blade lacquered and inlaid.

12

JAPANESE LEATHER POUCH

4 With metal mask netsuke.

13

JAPANESE INRO AND POUCH

6 The former, cylindrical, of gilded metal with decoration of flowers and birds. Monkey netsuke. The latter, lacquered, with movable mask of Daruma. Mask netsuke.

14

TWO JAPANESE INRO

20 • One, polished silvery lacquer with figure of Gama Sennin and toad. Carved ivory netsuke of man and monkey. The other, polished black lacquer with decoration of a Japanese historical subject, the warrior riding his horse through the waves. Carved ivory netsuke in the form of a kylin.

15

THREE JAPANESE INRO

22.50 One, black lacquer with decoration of bird-cage and fan in gold and colored lacquers. Lotus bud netsuke. Another, gold lacquer with blossoming plants. Helmet netsuke in ivory. The third, polished black lacquer with a warrior, priest and trees in mother-of-pearl and gold lacquer. Button netsuke.

16

TWO JAPANESE INRO

21.50 One, gold lacquer with fighting chicken-cocks in low relief. Figure netsuke. The other, wood with carved decoration of blossoming plum branches. Dragon netsuke.

17

JAPANESE POUCH AND INRO

12.50 The former, carved wood, in the form of a bag with ornamentation of peach fruit. Mask netsuke. The latter, polished black lacquer with decoration of butterfly. Goat netsuke.

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1923

